THE COLLECTOR

12

GREEN ARROW

by

PRINCE PRINTING - CLAIRTON, PA.

HOW ABOUT READING THIS

# EDITORIAL ?

Bill Wilson

First off, I'd like to make a few comments on what I think was one of the best parts of my vacation this year--meeting and visiting THE John G. Fantucchio! I had wanted to meet him ever since I first wrote to him about contributing to TC, and in late July I got my wish. Meeting him and talking with him gave me a feeling that we had been friends for many years, which we hadn't been. He took time out to show me almost every piece of original artwork he did for anyone; which includes fanzines and commercial work. He also generously gave me some of the SCARP con booklets, which I appreciated very much. I snapped some pics, and his wife snapped some pics, and we had one pleasant visit. John also showed me other pieces of work he had done for enjoyment; oil paintings, modern art, etc. and I was surprised to see that he enjoys so MANY fields of art. I know these comments are not quite that exhaustive, as in #13 we will feature an exclusive interview with John, covering almost ALL you want to know about him! Well, on to other things..

This issue, among other things, includes the return of "New" and "On Fanzines", which I hope you enjoy. I would also like to add that this issue marks the addition of 5 new members of TC's staff. Gordon Flagg (pic above) Martin L. Greim, Bob Stump, Aaron Caplan, and Paul Caplan. (Have I missed any???) Let me know how you like their work! Woops, I forgot artist Kurt Luchs, a great artist and a great guy! Sorry, Kurt! Your turn to kick ye olde editor!

Before we went to press (offset AB Dick, I might add), I picked up five of the latest comics, which I thought you might like a short run-down of ..... HAWK & THE DOVE #2 - The Dove getting brutally beaten, with Hawk yelling "Fight, you fool! Fight back! There is no other way to win". Or is there? in "Jailbreak/Batman and The Creeper call a truce to pit their might against the sinister Hellgrammite, in "And Hellgrammite is his name!"/"Who Dares Defy the Demi-Men?" The X-Men, in #49!/"Where Treads The Living Totem!" in Fantastic Four #80, guestarring Wyatt Wingfoot!/Captain Marvel, again on the verge of being traitor, witnesses "The Coming of Quasimodo!" in issue #7!/

Sorry, I fogot to mention that Batman & The Creeper appear in BRAVE & BOLD #80.

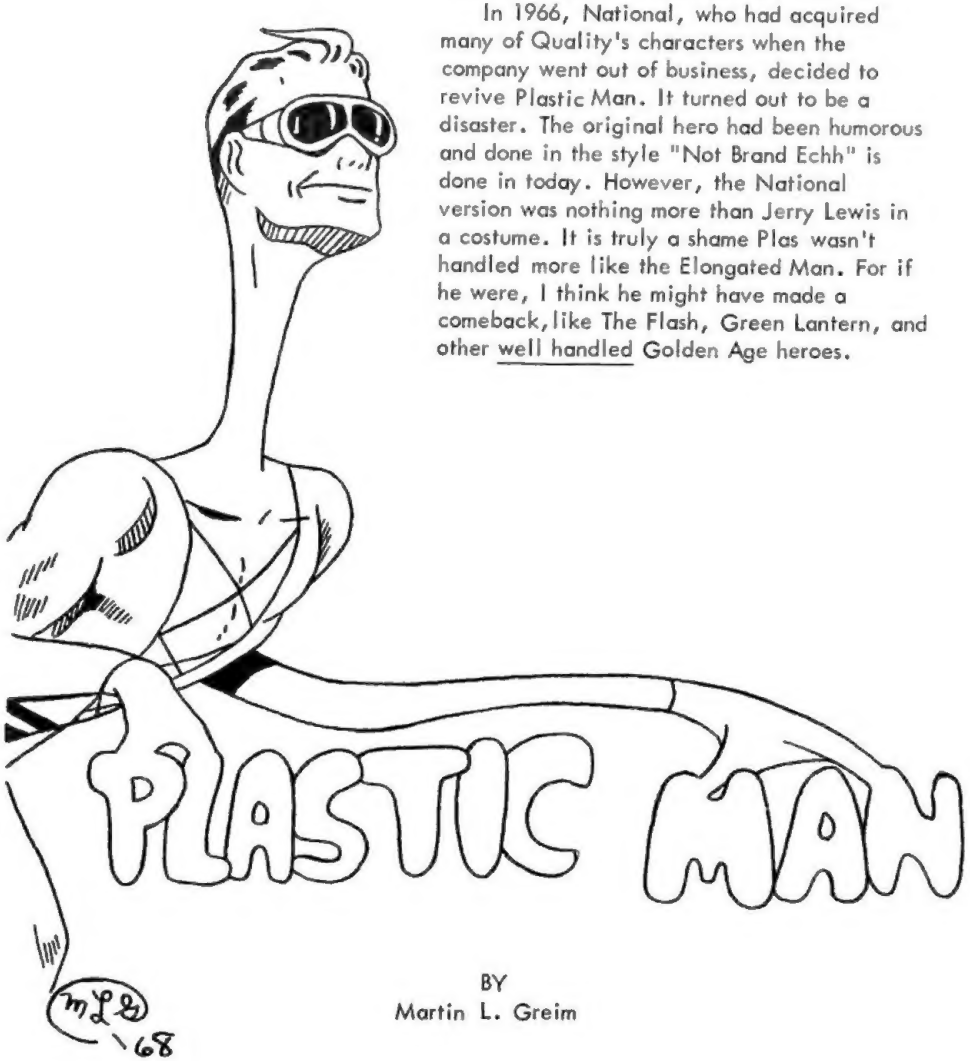
Well, that's it 'till #13! Happy Halloween! (So soon?)

THE COLLECTOR #12, September-October, 1968. Published bi-monthly by the editor, Bill G. Wilson, at 1535 Oneida Drive/Clairton, Pa. 15025. 25¢ per copy, unless otherwise mentioned. (#13 - 25¢ & 6¢ stamp) NO subscriptions until further notice! BACK ISSUES: 5*6 (30¢), 7 (15¢). All other issues are SOLD OUT, and NO extra copies will be printed! AD RATES important! NO ads for issue #13, EXCEPT line ads (5¢ per line; minimum: 2 lines; maximum: 15 lines); unless previously arranged with the editor. For line ads, maximum length is 6 inches. Deadline for TC#13...October 25, 1968

In 1939 Eel O'Brien was shot and had a vat of acid spillled on him, while he and the Skizzle Shanks mob were holding up the Crawford Chemical Works. (Police Comics #1 - Quality Publications) Left behind by his fellow robbers, he escaped and found his way to a mountain retreat where a priest nursed him back to health. There he discovered the acid had gotten into his blood stream and endowed him with the power to stretch like a rubber band. Eel's faith in mankind had been restored by the priest, so he decided to use his newfound power to battle crime as Plastic Man.

From this beginning, many heroes with the same power sprang forth. Elongated Man, Elastic Lad and the famed leader of the Fantastic Four, Mr. Fantastic.

In 1966, National, who had acquired many of Quality's characters when the company went out of business, decided to revive Plastic Man. It turned out to be a disaster. The original hero had been humorous and done in the style "Not Brand Echh" is done in today. However, the National version was nothing more than Jerry Lewis in a costume. It is truly a shame Plas wasn't handled more like the Elongated Man. For if he were, I think he might have made a comeback, like The Flash, Green Lantern, and other well handled Golden Age heroes.

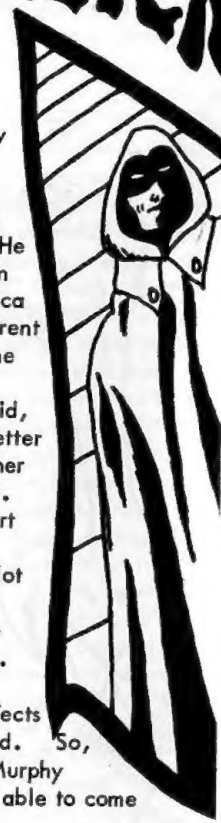



BY
Martin L. Greim

# NEW

WRITTEN AND DRAWN
BY
DUFFY VOHLAND

# THE SPECTRE AND THE CREEPER



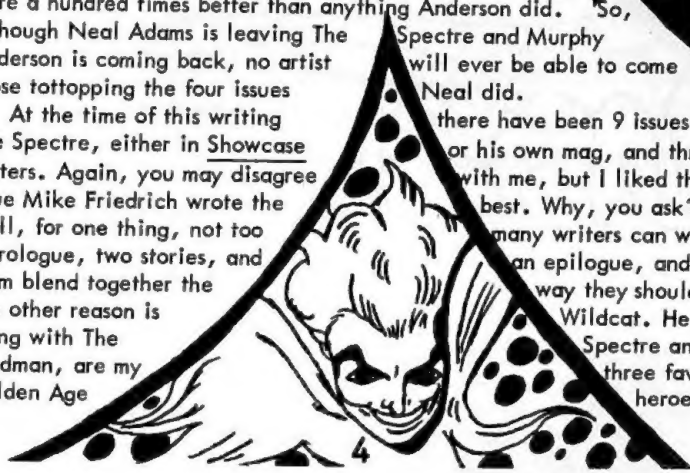
Although the Spectre is far from being new, I thought I would write about him since he just recently got his own mag (and is soon to be discontinued).

The Spectre made his debut in More Fun Comics #52, February 1940, and was created by Jerry Siegel (who, if you didn't know, helped create Superman). He (The Spectre) enjoyed a five year "career", not only in More Fun, but also with The Justice Society of America in All Star, then suddenly he disappeared for no apparent reason. And so, the Dead Detective stayed, lost to the world, until Showcase #60, February 1966.

To tell the truth, from all of the advertising DC did, announcing the return of The Spectre, I expected a better story than the one in #60. Really, I don't think Gardner Fox's story was that bad; it was Murphy Anderson's art. Most of you probably disagree with me, but Murph's art just isn't weird enough to suit the Spectre.

Jerry Grandenetti's pencils helped Murph's inks alot in the latest ish, though Neal Adams is perfect as the artist of The Ghostly Guardian, because he makes The Spectre look more like a ghost than Anderson ever did. Murphy's people were just too uniform, and they just about all looked alike. I also think Adams' special effects were a hundred times better than anything Anderson did. So, although Neal Adams is leaving The Spectre and Murphy Anderson is coming back, no artist will ever be able to come close tottopping the four issues Neal did.

At the time of this writing there have been 9 issues of The Spectre, either in Showcase or his own mag, and three writers. Again, you may disagree with me, but I liked the issue Mike Friedrich wrote the best. Why, you ask? Well, for one thing, not too many writers can write a prologue, two stories, and an epilogue, and make them blend together the way they should. The other reason is Wildcat. He, along with The Sandman, are my Spectre and three favorite Golden Age heroes.



With someone as powerful as The Spectre, I don't see how the DC writers are going to kee coming up with villains to fight him. They can't keep depowering him; t wouldn't be original, now would it?

I think DC should try out more Golden Age heroes and give them there own mags, be- cause they're too good to stay in limbo/semi- limbo. I've heard from a pretty reliable source that National owns the rights to some of Fawcett's heroes, and if that's true, why don't they bring back some of them; like Captain Midnight, Spy Smasher, etc.? I think it's stupid not to.

The Spectre has too much personality and Jim Corrigan not enough. How many spooks do you know that have feelings? Well, I certainly don't know many. In the Golden Age, almost everyone was scared to even get close to the Spectre, and I think this is how it should be now. Even if I knew The Spectre was good, I still would feel very uneasy if he ever got close to me. Jim needs to played up a little more too.

I, for one, would like to see the Spectre go into outer space for an adventure every once in a while. Surely, The Spectre could find a nice cozy (?) threat to battle out there someplace.

Even though DC is (supposedly) discontinuing The Spectre in his own book, I'm sure we haven't seen the last of the Ghostly Guardian.

o0o

Now I come to what DC proclaimed, and seemingly is, "The first smash hit of '68". I'm of course, talking about none other than The Creeper.

I don't blame DC for giving The Creeper his own mag right away, 'cause with Steve Ditko on the book, it can be nothing short of, again, as they put it, a "Smash Hit". I never liked Ditko's art on Spiderman, for some reason, but it seems that something "happened" when he started working for Charlton, because after the first new Captain Atom issue Steve drew, I couldn't get enough of his art.

Do you notice a similarity in most of Steve's "creations"? The Question, The Creeper, and The Hawk and the Dove all can change while moving, both The Creeper and The Question work at a TV station, and other things that you probably already noticed. If someone can't come up with new heroes without noticeable similari- ties, then he shouldn't try.

I thought the Hunted Manhunter's origin was pretty bad. I mean a professor invent- ing something (usually only one of that thing, too) intrusting one person, and then getting "bumped off" is a little overused, don't you think?

Talking about things being overused, you'd think Ditko was still living in the Golden Age, with all the gangsters, and alot of the other old-fashioned stuff. I don't know of very many people that still want to read that kind of story. Sure it was all right in the Golden Age, because at the time there were such things as gangsters, and the like, but comic readers of today want to read about today's "problems", not yesterday's.

One thing the Creeper does have is an aura of mystery (especially #'s 2 & 3). There's not enough strips that have mystery, so a few more Creeper-type strips wouldn't hurt the industry at all.

In the latest issue, they introduced a new supporting character by the name of Remington Percival Cord or Rip, and I have a feeling that he, along with Rip and Jack getting an appartment, will cause some interesting problems for the Creeper.

One of the things that I like about the Creeper is that he likes to fight. I, for one, am getting tired of heroes that hate to fight, so a hero like the Creeper is a terrific asset to comics.

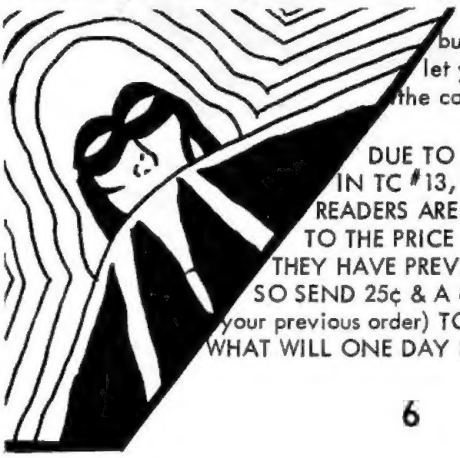
About the only thing I don't like about this strip is that the Creeper operates outside of the law. I believe that Spiderman started this trend, and too many have followed suit. This is another of the similarities of many of Steve Ditko's creations.

I wish they hadn't introduced Vera Sweet. Couldn't we have just a few strips without a stupid, medling female? I'm sick of them!

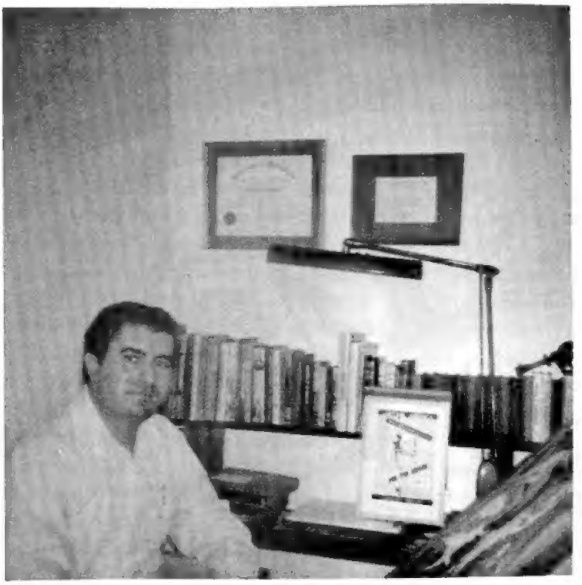
I'm going to close this installment of NEW with a big pat on the back for DC. Starting with Deadman, they slowly but surely rose back to their former #1 spot. Once Carmine Infantino took the position of Editorial Director, DC got back "in the groove" and they haven't stopped yet.

end

((Readers, there you have Duffy's second installment of NEW. I think it is a vast improvement over the first installment, and I welcome your comments on it with open ears. I had originally planned to add some editorial comments here & there but I reconsidered and decided to let you, the readers, take care of the comments. So let's hear! --Ed.))



DUE TO A LINE OF SPECIAL FEATURES IN TC #13, OUR CHRISTMAS ISSUE, ALL READERS ARE ASKED TO ADD A 6¢ STAMP TO THE PRICE OF THIS ISSUE (#13), WHETHER THEY HAVE PREVIOUSLY ORDERED IT OR NOT. SO SEND 25¢ & A 6¢ STAMP (or add a 6¢ stamp to your previous order) TODAY FOR YOUR COPY OF WHAT WILL ONE DAY BE A COLLECTOR'S ITEM, TC13!



THE NEXT ISSUE OF "THE COLLECTOR", OUR SPECIAL CHRISTMAS ISSUE, WILL FEATURE AN EXCLUSIVE INTERVIEW WITH ARTIST JOHN G. FANTUCCHIO (photo above); ILLUSTRATED WITH NEVER-BEFORE-PRINTED DRAWINGS BY JOHN & PHOTOS OF HIM AT WORK. BESIDES THIS FANTASTIC INTERVIEW WITH JOHN, TC#13 WILL ALSO FEATURE MANY OTHER SPECIAL FEATURES AND SURPRISES. THIS ISSUE WILL BE SO GREAT THAT IT WILL ONE-DAY BE A COLLECTOR'S ITEM. SO, ORDER TODAY SO YOU WON'T MISS OUT!!! TAKE MY ADVICE: "ORDER NOW!"

---Bill G. Wilson, Editor

# CAPTAIN AMERICA

## IT'S ALWAYS A PLEASURE TO WELCOME HEROES

**There's still a tough war to win**

**A tough little American air general alights in India to build an air force that will fight the Japanese on even terms and lead the way to victory**

by CLARE

**IN TO WIN**

**"KILL OR BE KILLED"**

**U.S. AWARDS MEDALS TO 80 HEROES OF THE ARMY'S BOMBING RAID ON JAPAN**

**ARMY BOMBS**

Equipped with 4-blade hy... Propellers, Republic P-47 T... strafing and dive-bombing c... front. Present version m... guns—fires 688 pou...

Gun crew officers, in helmets a... keep careful watch following ... their carrier. Action took p... Southwest Pacific. Officer at right ... observations by telephone.

...ons th... [to] go forv...

...osperit... ...as table—b... ...present.

...nat means peace. ... Allied forces, I say we a...

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**Behind General MacArthur,** ... to a Filipino and a U. S. flier in M...

They had been hit with everything in the book — "big shells, little shells, old shoes and mess kits." They were alone, out of formation and nearly out of

Now . . . for the KNOCKOUT! More B-29 Superforts at $600,000 each, more P-47 Thunderbolts at $60,000 . . . more tanks, guns, aircraft carriers, supply ships, evacuation ships, hospital ships . . . more and more money! And that means more and more War Bond purchases by you. Your bonds will help speed the end of the fight, save American lives, secure the future of your country . . . Back the Sixth War Loan for the final smash!

**BUY MORE WAR BONDS TODAY!**

**LIVING LEGEND of WORLD WAR II**

# ON FANZINES

by
Steven Carlberg

Our topic today is: How fan fiction is produced

There are still about fifty fans around that have been working in comic fandom ever since it got started, Jerry Bails probably being the most notable of these. The reason I have mentioned this is that there is another "living fossil" that has come down to us from the beginnings of fandom---- the fan-produced story. Almost every kid who has ever had a "collection" of comics, usually numbering about seventeen or eighteen, has wanted at one time or another to draw his own comic strips. The results of such efforts will usually let you know what kind of comics the kid likes, and whether he is creative or content to copy other people's work. As an example, when I was nine or ten, I drew on notebook paper with colored pencils wonderful sagas of a family who came from another planet with their dogs and cats and what-not and had ridiculous, scientifically unfeasible stipulations on their powers. When the person with the "collection" finally grows up enough to search out organized fandom, you would think that he would have outgrown such dreams as wanting to produce his own comic strips, but somehow, he has not. Such dreams have resulted in some of fandom's finest fanzines; Star-Studded Comics, Graphic Story Magazine; and some of the best features of fanzines, such as: Wendy Fletcher's "The Rebels", Mark Dillman's "Crime-Fighter", and the Black Phantom story that as of yet has had no sequel. There have been more than a few times that if it weren't for the comic strip or text story in a fanzine, it would have been a general disaster. I think that there is a trend in fanzines to use more fan fiction, and the fan fiction they use is tending to get better, an arrangement which I find more than satisfactory.

However, I also think that the majority of comic fans who would like to produce their own stories, and cannot do everything involved themselves, may have no idea whatsoever of how to go about finding writers, pencillers, inkers, layout workers, editors, etc. and in some cases do not even know what these particular species of fans are expected to do. First, let me say that the best way to find these fans is to buy fanzines, decides which ones can do what they do well, and then write nice, friendly letters asking if they could find time to do it. Gifted fans are all over the place just looking for work; find them! Now, a glossary of terms.

Kurt Luchs, '68

(continued next page.....)

Artist - Either the penciler or inker or illustrator. Sometimes this term indicates one fan both pencilling and inking.

Colorer - Naturally, there is a colorer only when the printing is being done in color. He decides what color things are going to be and sets up the printer to print the right colors.

Dialogue Man - He decides what the characters say and think and, in cases where long captions are used, what the captions say. He is thusly relied upon for much of the characterization that goes into a strip and all the dramatics of situation.

Editor - He is the man who says what goes into the fanzine. He is also the man, if he wants, who can say what is going to happen in a story or can pass out assignments to the producers themselves. It is also his job to see to story continuity and suchlike.

Illustrator - Usually refers to the fan who draws little pictures that go along with text stories, but can also mean the same thing as artist.

Inker - Absolutely necessary for offset, not always used with ditto; he darkens the lines with black ink so that they can be photographed.

Layout Man - He takes the script and decides where the panels are going on the page--how big each panel will be, and what kind of angle theartist will use. He also decides whether or not to stick strictly to the script, by adding or combining panels.

Penciller - He draws the comic strip, characters, background, everything, in pencil. (Including word balloons and words.) The story is then sent to the inker to be (what else?) inked.

Publisher - He prints and distributes the issues.

Scripter - He writes the scripts, which tell how many panels go on each page (subject to change by the layout man), what each character says (after conferring with the dialogue man) and does, and what happens in each panel.

Writer - Can mean two things: a) a combination of one or more of these terms; scripter, dialogue man, plotter, or b) in text stories, the man who puts the words on paper.

Plotter - (which I inadvertantly missed) Figures out what is going to happen in the story, who the villain will be and what his new scheme is, whether the hero will finally get to kiss his girlfriend, and how the story ends.

Naturally, not every story is going to have all these people working behind it, because more often than not, different jobs are done by the same person. An upcoming story featuring Space Conqueror will have me as Dialogue Man, Editor, Layout Man, Plotter, Publisher, Scripter, and Writer; Tony Urso as Artist, Colorer, Illustrator; probably one of his friends as Inker; and if I can help it, nothing by Irving Forbush.

So, get to work! Fanzines are going to be good only if fans make them good. This is your job, so do it!

Steven Carlberg



Just a quick word about Quantum #5:
"GOOD"
Order from: Steven Carlberg
2811 Summer Grove Dr.
Shreveport, La. 71108

35¢

Q5

(Quantum #5 features a photo-offset cover of Deadman, a Bill Thurston anti-Deadman article, a Ralph Falcone Space Master story, and goops and goops of other good stuff.)

# SGT. ROCK vs. SGT. FURY

BOB STUMP

Sgt. Fury and his Howling Commandos--the world's greatest war comic magazine? Not by me; that honor would have to be awarded to a just plain outstanding comic Our Army at War!

Our Army at War, DC's "Battle Blockbuster", has, since issue #85 (Aug. 1959), main-featured the unsurpassed WWII battle-adventures of my favorite all-time war hero, Sgt. Rock of Easy Company. Along with the Sgt. Rock tales have been some very good secondary features drawn principally by Jack Abel, Irv Novick, Ross Andru and Mike Esposito, Russ Heath, and Eugene Colan. Also in these pages of Our Army at War the most original war hero ever conceived was introduced--Enemy Ace. Enemy Ace made his debut in issue #s 151, 153, and 155. However, I am primarily interested in comparing Sgt. Rock and Sgt. Fury. After Sgt. Rock hit the stands in 1959, it took Sgt. Fury four years to follow (May, 1963). Being the first--the original--is a good indication of superiority, but it is not an infallible scale of quality; therefore, I will explore some other facets of the two magazines.

Sgt. Fury has been drawn by, mainly, three artists: Jack Kirby, Dick Ayers, and John Severin. Ayers and Severin, the current team of artists, are both talented artists--Severin especially--but Jack Kirby is Marvel's "King". No one can compare to Kirby--unless it is Joe Kubert! Joe Kubert, dynamic master artist! Joe Kubert, the artist with emotional impact! Joe Kubert, the artist supreme famous for his Hawkman, Tor, Viking Prince, Enemy Ace...and Sgt. Rock. Kubert's art has the illusion of motion, the action flows, and at the right moments has the power to tug at your heart strings. No tribute is too great for Joe Kubert. Kubert is the artist who originally drew Sgt. Rock, and except for a few issues by Russ Heath, Kubert has drawn Sgt. Rock ever since. Russ Heath's art is more beautiful than Kubert's, but Heath lacks the impact and raw originality of Kubert. Do not mistake me; Heath is an outstanding artist, but Sgt. Rock is Joe Kubert.

Besides the art, the scripting must be considered. Sgt. Fury started out with Stan Lee, went on with Roy Thomas, and now is handled by Gary Friedrich. It is quite obvious that Stan Lee is most fans' choice for best writer, but with Sgt. Rock Robert Kanigher compliments Kubert perfectly. While he plotted Metal Men and Wonder Woman juvenilely, his Sgt. Rock is written with the same drama and emotional impact that Kubert employs in his drawings. Kanigher's characterization of Rock has been very human and realistic--more than once Rock has cracked under the strain of war. And since "Nothing is ever easy in Easy Company.", several of Rock's men have realistically lost theirlives. Kanigher has introduced many continuing characters into the strip: Bulldozer, Ice Cream Soldier, Wild Man, Jackie Johnson, Little Sure Shot, and the boy-guerrillas of Unit 3. Several of Kanigher's stories are unforgetable--such as "What's The Color Of Your Blood?" and "Stop the War--I Want to Get Off!", the latest story which shows that man must sometimes fight to remain free. Story and art, the latter was perhaps the most dramatic story that I have ever read in a comic mag.

Everyone is entitled to his own opinion, but I hope that I have convinced some of you other fans that Our Army at War is--and has been since Sgt. Rock's inception--the world's greatest war comic magazine both in story and in art. Long live Joe Kubert and Robert Kanigher (and long live Sgt. Rock)!

end

OPEN THE DOOR OF DESTINY AND ENTER INTO...A THOUSAND WORLDS! (Formerly entitled Sword and Sorcery) A Thousand Worlds is a fanzine unlike any other. It contains such features as: "The Demons' Nest" an imaginative story by Marc Isaacs; the first segment of a regular feature, the best science-fiction movie review; "The Legend of the Screaming Skulls", a spine-tingling horror tale by professional writer Bernhardt J. Hurwood; a masterful article on Ray Bradbury by Gary L. Robinson; a strange theory on UFOs by Dean Handsaker; "On the Borderline" article by Wayne Ruple, president of an international UFO research organization; AND many more features never before seen in fandom!!!
We still can use many contributors. Send us a sample of your writing or drawing ability.
This fantastic new entry into the world of fandom is a bargain at only 30¢ mailed flat in an envelope. Order yours today!
MARC ISAACS 350 Quietwood Drive San Rafael, California 94903

IMPORTANT TO READERS OF "THE COLLECTOR".....
Issue #13 (Nov.-Dec.), our special Christmas issue, will contain many special surprises and features. Because of this, we MUST charge a measly 6¢ stamp extra to cover the cost of postage. Be sure to place your order soon to avoid disappointment! Order NOW what will some day be a treasured collector's item! 25¢ & a 6¢ stamp to:
BILL WILSON/1535 Oneida Drive/Clairton, Pennsylvania 15025
(I also have many comics--old and new--for sale and trade for my wants. I have plans for a complete listing soon, so watch this issue(12)of The Collector for further announcements!)

courtesy of Prince Printing/538 Miller Avenue/Clairton, Pa. 15025


AMBITIOUS,
CONSCIENTIOUS
people work here,
and then there's ME!
PRINCE PRINTING - CLAIRTON, PA.

# TOWER COMICS:
## THE END OF A BEGINNING

by Aaron Caplan

As almost everybody knows, #18 of Thunder Agents was to be the last issue of Tower Publications. Every comic fan should remember unusual stories and art which made Tower so famous.

Thunder Agents #1 made its debut in November, 1965. It had plenty of room for the development of plots since it was a giant comic. This showed even in the first issue that Thunder Agents was a quality success. Not only that, but the art was terrific! Dynamo was drawn throughout by the Wonderful Wally Wood, No-Man drawn by Reed Crandall, Menthor penciled by George Sekowsky, and finally, The Thunder Squad was drawn by George Tuska. I do think that Dynamo has always been excellent in art with Wood and No-Man with Reed Crandall. I can name many people wo would agree with my statement.

Prof. Jennings has been murdered by The Warlord. A team from the U.N. find that The Warlord is out to steal every scientific invention in the U.S. so that he can conquer the world. But The Warlord is forced to leave 3 devices upon the arrival of the U.N. agents. It seems that Len Brown was picked to wear an electronic belt which made the wearer more dense; therefore making the person heavier and stronger than any other person. He was then called Dynamo! Prof. Jennings and Dr. Dunn created a means to transfer a human brain in an android body, but had no subject. Dr. Dunn was old and dying and used himself as a subject. After succession, he became the immortal No-Man and dawned a cloak of invisibility which the good professor made. Back at headquarters, John Janus is given a cybernetic helmet which increases a human's brain power several times. An interesting technique was used in this chapter. Janus was really a spy for The Warlord but after putting on the helmet it changed him to a good person on our side. He was Menthor with the helmet, and a spy when he took it off. A truly original character. (Later the affect of the helmet became permanent.)

MENTHOR

With Dynamo, No-Man and Menthor, T.H.U.N.D.E.R. Came about to fight The Warlord and other villains. T.H.U.N.D.E.R. stood for The Higher United Nations Defense Enforcement Reserves.

Later, Tower put Dynamo and No-Man into comics of their own. This resulted in having the regular artists taking turns drawing all of the characters. Soon, Dynamo (and company) had different artists & sales started to decrease. Undersea Agent, another comic put out by Tower, soon was dropped at #7 with no complaints afterwards. With this going on all you would see in Tower's comics were changes in moods & costumes. Finally, Dynamo & No-Man were dropped.

Thunder Agents #18 is the Tower Comics Group last production, and I have it in my hands now. I have considered this as a tribute to Thunder Agents , for the comic world will never see the likes of a unique comics group such as Tower.

# CRITICISMS

L.O.C.S FROM THE READERS

Send all correspondence to:
CRITICISMS, c/o Bill Wilson
1535 Oneida Drive
Clairton, Pennsylvania 15025

PLEASE write, print, or type as neatly as possible when expressing your opinions on an issue or issues of "The Collector". Other subjects, besides "TC" can be covered in your letters; such as your comments on S-F fandom, the newer comics, comic fandom, etc. Please make your letters fairly long, interesting, and intelligent. Write today!!!

Dear Bill:

I don't know how you do it, but it seems like each issue of The Collector turns out better than the last.

Foreign Comics: U.S. Competition (?) was very informative. How about an in-depth article reviewing two or three of the better heroes of the Aussie ((Australian --Ed.))comics, England books, etc.?

I don't see how anyone could possibly dislike John Fantucchio's art. ((Was there ever ANYONE who said they did?--Ed.)) I hope he becomes an every-issue contributor. ((That's what he's been for 3 issues, counting this ish--Ed.)) At least try to talk him into doing a pin-up page or some spot illoes each ish.

I don't care what the subject is, or what book it is, I HATE TEXT STORIES (with the possible exception of C.O.N.C.U.S.S.I.O.N. Agents in Concussion), so Swooperboy didn't appeal to me at all.

I'm glad to see my "NEW" column was so well receieved. I'm working on the 2nd installment now, and I'll try to have it to you as soon as possible. By the way, if Stan ever gets my letter back I'll have some Marvel news for you. (I can't promise anything, though) Bud Fern might be interested to know that when I first started to write "NEW", I planned to talk about three different subjects, but when I got done with the Deadman part, I THOUGHT it was long enough. So this next time I'll see what I can do with two subjects instead of one. How's that, Bud?

HYPERMAN is pretty good. As I said in the questionnaire, a strip helps break the monotony (Of course, TC is hardly something you could call monotonous) of an all-article zine. Let's not let him get out of hand, though. He should be in, say, every other ish.

As I said when I wrote Mike Robertson, The Collector and Concussion are my two favorite mags.

Lastly, here's 50¢ for ishes #12 & #13.



Duffy Vohland
P.O. Box 67/Clarksburg, Ind. 47225

((Thanks, Duffy. Glad to hear TC & CNC rate high with you. --Ed.))

Dear Bill:

Okay, on to the current issue of The Collector and my own somewhat incoherent comments; first off, I'd like to say that the cover was good, altho it couldn't hope to match John Fantucchio's masterpiece on #10; I mean heck, John's a pro and it's pretty hard for anyone to top his work; especially if he's an amateur; but nonetheless, it was a good cover; same with the bacover.

Your editorial left me cold, unfortunately; Bill, I think you need an entire revamping on much of the written material in The Collector, and the editorial is the best place to start. Why not discuss something of importance to fandom, like the link between s-f and comics fandom, APAs, polls, or something that you'd like to express your views on; either that or make it a friendly place, just let your hair down, explain about the issue at hand, give credit where credit is due, etc. In other words, a friendly, chatty sort of editorial makes for a better reader-editor relationship, in my opinion. So let's see an editorial of this nature in a future issue.

On to the giving of credits, listing of contributors, etc.: Why not list your contributors in one separate section, telling who is a writer, who is an artist, and so on; this is far better than no credits at all, as many artists sign only initials (as I do; my printing's horrible, and if I added anything else to any of my artwork, it'd be a worse mess than it already is!) And this can also be done with copyrights, which eliminates those 'ugly' little copyright lines that most zine eds and artists put on their work; anyway Bill, just a suggestion, so maul over it and see what you can make of it.

Your article on Foreign Comics was excellent; altho a lot too breif to be of any real use to a collector who's got a lot of comics or has a passionate interest in foreign issues; but a few side notes I'd like to pass onto you Bill; I've seen a few copies of some Australian comics, the Panther in particular, and they are extremely well done; done in color on the cover, black and white on the interior, and the story quality rivals that of some of the better American efforts. But from what I understand, and from reading John Ryan's excellent BIDGEE column in SSC, Australian comics proved to be unsuccessful saleswise, so they no longer publish them. Very unfortunate as you said Bill, as they DID contribute MUCH to the world of comic art.

Fantucchio's fantastic Red Skull illo made the whole issue, to tell the truth; he's a pro as anyone can tell so I suggest you get him to do much more work in the future Bill!

Letters section: This is the major weakness of your whole publication Bill. First off, there wasn't one letter (I take that back, Greg Kishel's was fairly good) written that contained much if any constructive criticism, or any comments that'd been of any help to you - so I suggest that you start printing other letters; ones that aren't as flowery so to speak; ones that point out your zine's deficiences & present solutions to them. This makes for far more interesting reading than just a col of flattery. And comments on TC do not necessarily have to be the basic content of the lettercol Bill; any good, well thought out letter that presents

the author's opinions in a clear and concise manner would be fine for printing; anything that'd be of interest to others in effect. This would fill the bill of controversy in a lettercol; also it might help to make each and every letter a bit longer; as they are now all your LOCs were lacking in length, save for Kishel's, which, too, could have stood a bit more meat.

On to the humor section of TC11 - very good, very good indeed! Dr. Decker is,good at humor of this type; humor that is sorely lacking in most zines today; so all I can say is more of the same,please!/Cover reprints are nice Bill; I'd like to see a few more of these in future issues also.

Hyperman; I don't exactly know what to say in the way of a good constructive comment on this strip; it was fair as far as first efforts go Bill, as I'm sure you must realize that a first effort cannot possibly hope to be good from the start; but it does have possibilities, and I'd like to see more strips in TC in future issues; also, your use of zip-a-tone dot shading or Benday, or whatever it was, was good in places, lousy in others! Altho with a bit of adjustment, abit of getting used to the stuff, it should improve as installments go by. Oh yes, I was wondering; did the printer put that shading in or was it as I said, zip-a-tone or Benday? ((zip-a-tone))

News and Views on the most part was just about outdated. BUT I don't think that's your fault entirely; I've this problem of getting all issues of fanzines late, no matter who sends them to me, which gives me time to read this info either in comics or other places; but on the whole a news section is a must for any zine, so keep it coming.

And that about does it for my comments on TC11 Bill, liked the issue on a whole, and it is improving as each issue goes by; just keep on the improvement course and you'll have no problems whatsoever.

Mike Roberston
Route #1 Box 95/Maple Valley, Wash. 98038

Dear Bill:

Well, guess I'll have to comment on TC#11, too...John Weibel's covers were hardly outstanding, though sufficient I guess. "ye Olde Editorial" good --glad to hear you've got a printer's job! The new type face is neat,attractive, and a good improvement over the one you used on the first ten issues. Your "Foreign Comics: U.S. Competition?" was something of a misnomer, since you didn't really delve into the reasons why they could compete with the U.S.-produced comics, but the information as to the foreign titles themselves was facsinating. I'd never even heard of the Greek, Turkish, and Israeli comics, amd the info on the English and Aussie comics was interesting.

The Fantucchio Red Skull illustration was excellent, as always. If you can manage to keep John working for you, you'll have one BIG asset!


**MARVEL MIRROR**

Marvel Mirror, now in its ninth successful issue, is an amateur lithographed newsletter dedicated to the scholarly dissection of, and constructive criticism for, the Marvel Comics Group and its creations. Regularly featured in MM are the following columns: Dwight Decker's erudite "The Fifth Column," Tony Isabella's "Marvel's Back Pages," and Mark Evanier's "Graphic Traffic," as well as regular articles from professional writer Wayne Warfield. Also featured is beautiful art from Dave Russell, Steve Utley, and Kurt Luchs. Issues 1-4 are now sold out, but issues 5-9 are now available. Issues 5, 6, 7, and 8 are 15¢ each, and #9 is 20¢ (all future issues will be 15¢). Seven-issue subscriptions are encouraged, and are available for $1.00. When subscribing, please do not order beyond #15. #9 is available on subscription for 15¢! #10 will be out in mid-October and may be ordered.
SEND TO: Greg Kishel / 311-8½ Street South / Virginia, Minn. 55792

((You better believe it!))

Dwight Decker's Superboy-Bonnie and Clyde satire was the high point of the issue--insanely funny! Dwight is truly a great fan satirist, and encouraging more parodies along the lines of this one would be to your distinct advantage. ((You better believe THAT too!)) The spot illustrations along with it were somewhat crude, but adequate.

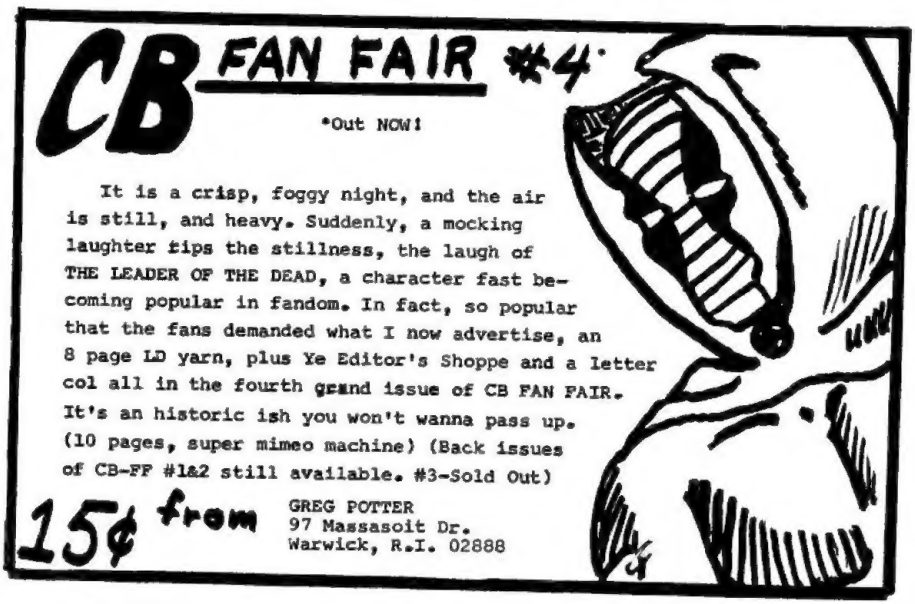
Your longer LOColumn was more rewarding this time around. All Winners cover repro okay, I guess, though I'd seen it before. The "Hyperman" strip had rather crude art and poor use of zip-a-tone, but the writing and overall concept shows considerable potential that should be developed in future installments. ((I'm glad you weren't afraid to express your opinions on Hyperman. (In fact, nobody whose letter is printed here was afraid to. Good!) I realize now that what I thought was pretty good, was rather crude; however, if anyone saw the drafts for the second installment on my drawing board, they wouldn't believe it was by the same artist! It's a distinct improvement; believe me!)) "News and Views" interesting, and not quite as out-dated as preceding installments.

Probably your best art this time, other than the Fantucchio full-pager, was Mike Robertson's Deadman spot with the converging-lines background (which, in itself, produces a good effect.) Tom Christopher's art was mediocre, Bud Fern's "Lady Luck" spot illustration was far from his best, and the rest was not particularly outstanding. Art seems to be your main problem, along with, possibly, the difficulty of getting longer and more exhaustive articles. These areas should be concentrated on, and your fanzine would go up quite a bit.

Hm. Well, guess that's all I've got to say right now. (By the way, an addition to the LOC: Keep the covers of separate-colored stock! It's attractive !)

Greg Kishel
311-8 1/2 St. South/Virginia, Minnesota 55792

((AS TO YOUR LAST COMMENTS: TC's art problem is slowly decreasing, in that we will soon be acquiring some of fandom's top names; who MAY be revealed in our Christmas issue. As far as longer articles, I think this issue's NEW starts it off, don't you? --Bill Wilson, Editor))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# NEWS & VIEWS

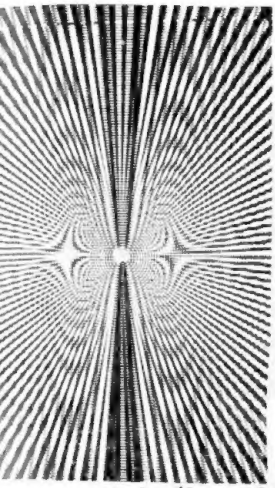
"The column for showcasing news for the uninformed and opinions for the criticism-based follower of comics, paperbacks, and other related material"

BILL G. WILSON

Comics:
Marvel= It's DESTINY FOR PRESIDENT! when the Sub-mariner faces his most hated foe in #7 of his comic./Mysterio returns (!) and Spidey faces his most inescapable peril in issue #66 of his mag./Captain America, Living Legend of World War II, MAD???The startling details are in CA#107!!/ "Who is The Vision?" This question puzzles even the mighty Avengers, in #57./The incredible Hulk discovers the hidden jungle of Ka-Zar in #109 of his magazine./Frank Springer illustrates another Fury thriller in issue #6 of SHIELD./The Gladiator STRIKES! and Ironman is helpless! What happens is in issue #7 of his mag./DC = When there is no crime left in the world, what's a Superman supposed to do? Find out inAction #368!/The Legion finds itself being rivaled by a duo of fantastic speed, The Tornado Twins; and wait till you see who they REALLY are! All in Adventure #373. /Captain Action joins the DC line of super heroes with issue #1 of his new comic illustrated by Wally Wood (!).And believe me, it's nothing like what you think it is!/Is there a MRS. BRUCE WAYNE??? Batman and Robin are just as surprised as you in Detective #380 when the new Mrs. Wayne comes to Wayne Mansion to LIVE!/DC Special #1, as I mentioned last issue, is a giant 25¢ book; #1 interves Carmine Infantino./In Lois Lane #87, Lois is a super-heroine in Kandor, and another super-doll is with Superman outside!/Superboy's code prevents him from killing; or DOES it? Be there when Superboy confesses to the murder of Lana Lang; in issue #151!!!/ Witness "Clark Kent's Phony Death" in Superman #210./
Fanzines:
GOSH WOW #2, 50¢ from: Bob Schoenfeld;9516 Minerva;St Louis, Mo. 63114 (Gee Whiz!!!)
CHAMPION #3, 4 from: Bob Cosgrove;58 Mass. Ave.;Braintree,Mass.. 02185. 25¢
DIMENSION #1, (?) from: Terry Allen;110 Atlantic;Marblehead,Mass. 01945.
COMIC CRUSADER #3, 25¢ from: Martin L. Greim;Box 132;Dedham,Mass. 02026

I recommend watching "Blondie" and "Superman & Batman" this fall on CBS. Blondie stars Will Hutchins as Dagwood and John Blondell (I think) as Blondie. It SHOULD be hilarious! Batman will be replacing Aquaman on the cartoon series this fall. This should most interesting; and possibly better than the previous show.

Well, that's it for now.....



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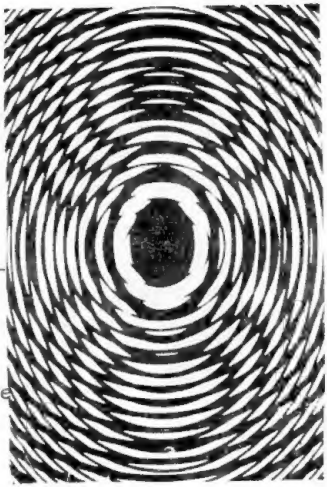

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